

Symposium

OLFAC.

Sensing Across the Humanities, Sciences and Arts

3–5 December 2025

Organized by Silke Felber, Freda Fiala, Julia Ostwald, and the research project
OLFAC. Exploring the Intervening Performativity of Smell,
funded by the European Research Council (ERC)

Detailed Program Abstracts and Bios

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**Wednesday,
3 December 2025**

13:30 – 14:00

Welcome Address by Vice Rector
Andre Zogholy and Introduction by
the Hosts and Organizers

14:00 – 15:00

Debra Riley Parr

Scent and Protection

As a technology of protection, smells historically have served to construct the body and various spaces into protective zones. Dabbing a bit of a fragrance on one's body might ward off diseases like the plague, as in the medieval practice of concocting recipes of rosemary and citrus essences suspended in grape-based spirits. Burning fragrant materials—sometimes even old shoes!—might perfume the home and even whole neighborhoods, protecting from illness as well as other evil presences. Perhaps this turn toward smells in moments of collective peril carries with it a whiff of desperation. When nothing seems possible and apocalypse seems imminent, breathing in something to ward off doom might be a last-ditch effort against ruin and collapse. Or it may be the insistence on an old but often neglected alliance with nature and its consolations. There is a beautiful moment in Peter Weiss's *The Aesthetics of Resistance*, in which Charlotte Bischoff, an anti-fascist activist working against the violent German deathmachine targeting all in

opposition to its authority, buries an incriminating notebook under a raspberry bush. The symbolism of this plant runs deep, with its blood-red color evoking the heart's goodness. It signifies protection and resilience due to its thorny nature. As Weiss's novel insists, resistance to fascist political conditions calls for coordinated action. It also calls for writing, for art to be something efficacious, something transformative. In our current moment of political and climate collapse we can sense desperation—and resistance—in the work of some olfactory artists and perfumers, like Augustine Zegers, Margaux Crump, Cherish Marrington, and Geza Schoen, among others.

15:00 – 16:00

Marco Tullio Liuzza

The Smell of Prejudice

The sense of smell is central to the so-called behavioral immune system (BIS), a set of psychological mechanisms aimed at detecting, emotionally reacting—mostly through disgust—and ultimately avoiding potential pathogen threats. This system, however, is prone to false positives that may foster avoidance of groups perceived as carriers of disease and, in turn, different forms of prejudice, including xenophobia. Pathogen threats are often invisible, yet odors such as rotting meat, body fluids, or sweat can signal microbiological hazards. Because body odors are frequently affected by pathological conditions, we may implicitly use our sense of smell to draw judgments about health and contamination. With my collaborators, I developed a scale to measure individual differences in body odor disgust sensitivity and found that individuals who are more inclined to feel disgusted by body odors are also more prone to authoritarian worldviews and xenophobic attitudes. This relationship has been replicated across cultures, pointing to the robustness of the link between olfactory disgust and xenophobia.

Yet while correlational evidence is consistent, experimental results are more mixed, suggesting that the causal mechanisms behind this association remain to be clarified. By probing how disgust elicited by smell can shape social boundaries, my work highlights olfaction as a powerful but overlooked sensory channel through which exclusion, stigma, and authoritarianism may be enacted—illustrating the political and cultural stakes of olfactory experience.

16:15 – 17:15

Brandon Woolf

Deodorizing das K-Wort

A Lecture-Performance that Stinks

Garlic's notorious smell—on our breath and tables—has been historically weaponized by various dominator and colonial powers to other and oppress. *Knoblauchfresser* (or »garlic-eater«) is an enduring anti-Arab and anti-Semitic epithet, and a slur for migrating workers throughout Europe. Korean colonial subjects of the Japanese empire were stereotyped as garlic-smelling peasants. Brahmins in south India refuse garlic as impure and for the lower castes.

This lecture-performance interrogates the social power of olfaction and odor. It performatively suggests we reclaim not only the populist power of garlic but of smell in our nominal democracies, tasking all in attendance with smelling as an active engagement and sniffing out our reactions to what goes up our stinking noses. What can olfaction and odor provide as a lens (a nostril?) for interrogating our socio-political interactions? How and when do we abandon our fellow citizens and living things because of their odor? What do we risk by actually smelling each other, and how can encountering the dual nature of garlic's odor—delicious when roasting, discomforting when exhaled—force us to reckon with legacies of bigotry and bias in honest and surprising ways? What stinks about our civic lives, and how could they smell more like *Bärlauchsuppe*? Join our expanding community of allium acolytes by smelling, eating, and planting garlic, all ways to contest this ugly history and reclaim garlic as a tool of resistance.

18:00

Mai Ling

Sharing Notes

Performance

Mai Ling invites you into a participatory performance woven from collectively sharing olfactory notes, while meditating on the relation of scent and time. Inspired by the traditional use of incense as a clock, we will dwell in scent as a nonlinear temporal experience, exploring various modalities of releasing and engaging with scent with different botanicals.

Thursday,
4 December 2025

10:00 – 11:00

Julia Ostwald

Odours and Motion

Reflections on the Kinetics of Smell

Faye Driscoll's performance *Weathering* (2023) stages an intimate tableau vivant of bodies, everyday objects, liquids and scents on a rotating platform that shifts from extreme slowness to exhausting speed. This scenario of increasing late capitalist collapse—whose sweat, fragrances and consumer waste spill over among the audience—raises the question of the interrelations between motion and the sense of smell.

Motion, kinetics and flow are notions fundamentally linked to the project of modernity and its capitalist and colonialist foundations. Choreography, as a practice emerging in early modernity, not only became a central tool for disciplining and rehearsing bodies in motion, but also an emblem of modern kinetics. In line with the denigration of the sense of smell in European aesthetics, choreographed movement has, at first glance, been approached almost exclusively from visual or audiovisual perspectives.

Drawing on Driscoll's performance and relating it to early modern pageantry in the context of the spice trade, my contribution will speculate on smell's connection with the kinetics of modernity—moving toward the question of how the staged scents orient their audiences, in Sara Ahmed's multiple senses of orientation.

11:00 – 12:00

Silke Felber

Grosse Merde!

Capturing the Performativity of C_9H_9N

In the beginning was the heap: In French theatres—and far beyond—the phrase »Grosse merde!« is uttered before a premiere. This speech act shares with the apotropaic formula »Toi toi toi!« and the Italian »In bocca al lupo!« a paradoxical, almost revolutionary magic: through the performative affirmation of the deviant—spittle, dirt, animal—and the transgression of the body's official order, success is conjured. The dispositif to which this wish refers can be read as an ur-scene of capitalist affect economy: its logic emerges from the material culture of the eighteenth century, in which prosperity quite literally stank to high heaven: The more carriages gathered before a

theatre, the greater the audience, the thicker the excrement surrounding it. In this peculiar correlation of traffic, smell, and profit, an epistemic pattern takes shape in which success is indexicalized as a sensorial excess that is at once socially coded and affectively mobilizing.

The paper traces the olfactory dimension of this ur-scene, focusing on the signature molecule of the fecal odor profile: skatole. Produced in the digestive tracts of vertebrates and detectable—in traces—in human saliva as well as in certain plants such as jasmine, orange blossom, and beetroot, skatole also constitutes part of the *Amorphophallus titanum*, whose »stinking« allure attracts insects, and of civet oil—the animal secretion historically obtained through the exploitation of civet cats and stylized in colonial fragrance discourses as both »exotic« and a bearer of sexual allure. In the double valence, spanning fecality and seduction, skatole performs the alchemical-capitalist logic of »perfume from shit.« At the same time, it opens an affective-ecological and interspecies field in which the deviant-olfactory operates as a carrier of resistant sensitivity: a molecular actor that circulates affects across species boundaries and reconfigures the relations between human, animal, and matter. Building on these premises, I examine selected artistic and activist works that ignite themselves on the performativity of skatole: from Romeo Castellucci's scandalized production *Sul concetto di volto nel figlio di Dio* (2010–2012), to Maxwele Chumani's fecal intervention that propelled the #RhodesMustFall movement (2015), and Florentina Holzinger's *A Year Without Summer* (2025).

12:15 – 13:15

Gwenn-Aël Lynn

Contested Space

I am rooting my performative lecture in my ongoing research-based project, »Contested Space.« This project explores ways of resisting the space race hegemonic narrative through the sensorium, and in particular olfaction.

Deondre Smiles demonstrates in *The Settler Logic of (Outer) Space* how the »new space« doctrine is tethered to colonial fantasies about celestial bodies. New Space is a doctrine fostered by the private sector, during the first Trump administration, where previous scientific achievements have enabled the commodification of space. Technology is nearing the threshold when it will give the ability to the very wealthy to mine and settle beyond Earth. However, settling planets and satellites that are not hospitable to life implies wearing airtight suits, living a life devoid of any external stimuli besides vision. These worlds that the ultra-rich want to colonize do not have a breathable atmosphere. In the absence of any breathable medium, olfactory molecules cannot reach our olfactory mucosa, and

soundwaves cannot travel. Hence, once the Earth is depleted, the life that awaits the few remaining humans on these inhospitable worlds will be sensory deprived and therefore devoid of much pleasure. By ensuring that our sensorium remains in tune with our world atmosphere, we can resist this sensory depriving agenda. To that end, I will share the results of my field research in the olfactoryscape of South Texas, where Space X has a rocket launch pad. More art that fosters olfaction is becoming a necessity to ensure our survival.

14:45 – 15:45

Dorothee King

Current Smells of Switzerland

Currently I am working on a Swiss National Fund-funded research project with the working title *The Smell of Switzerland*. My research starts with historian Jonathan Reinartz's thesis that the loved ones smell well and the unknown reek (Reinartz, 2013). On that note, I aim to identify current Swiss smell-based signifiers for processes of othering and inclusion in contemporary social relationships, political structures, or identity politics within a complex Swiss-ness, which navigates multilingualism and multiculturalism, evolving concepts of immigration, a distinct geography, and urban-rural disparity. To do so, I focus also on current artistic practices that include smell as a way to convey comments on belonging and othering. I will present three diverse art projects in the context of the research project: With *Eau de Glacier* (2024), Noah Ismael Wyss presents a fragrance installation that produces a specially created essence of glacier water. His project is a relic of the past and reminds us about the transience of the Swiss environment. Isabell Bullerschen works on a multi-sensory mixed-reality installation named *ipersia*, a journey towards fluid definitions and unstable categories. *ipersia* exists as a mono- or multi-entity association in the mucus of vertebral organisms. Their features are akin to atoms, box jelly fish, slime molds, leopard slugs, or social amoebas. In *Schmerz*, Olivia Wiederkehr installed a specially composed scent in six different locations in Zürich, bringing past pain to the surface. The unexpected medium bypassed rational thought, awakened personal as well as collective memories, and stimulated reflection.

15:45 - 16:45

Freda Fiala

Camphor's Crossings

Extractive Histories and Memory Cultures

The scent of camphor is as sharp as it is persistent: crystalline, medicinal, and instantly evocative. In Taiwan, this substance once fueled modernity, exported for use in pharmaceuticals, explosives, and the booming film industry. While many associate it with menthol ointments or moth-proof wardrobes, its deeper olfactory history speaks of settler-colonial exploitation and imperial extraction under Qing administration and Japanese rule.

This paper engages with camphor as both material and mnemonic, tracing how its histories are mediated in the present. Drawing on recent fieldwork, site visits, and interviews, I examine how museums, heritage sites, and community memorial practices curate the memory politics of the camphor trade. Institutional displays often oscillate between conservation and commodification, nostalgia and erasure, producing sanitized versions that highlight Taiwan's development rather than the wounds inflicted on its Indigenous peoples. Alongside these practices, I consider contemporary artistic approaches that utilize camphor as a sensory medium, »re-distilling« its volatility into performances, installations, and experimental heritage projects. In doing so, artists extend the curatorial framework by proposing olfactory pathways of recollection that exceed the display case or interpretive panel.

Situating camphor at the intersection of olfactory and museum studies, this paper asks how smell—as archive, atmosphere, and irritant—can reframe Taiwan's extractive modernities. Can the lingering presence of camphor offer a means to rethink not only the afterlives of colonial industry, but also the sensory and ethical terms through which democratic cultural memory is negotiated?

17:00 – 18:00

Hsuan L. Hsu

Olfactory Ecologies in the Past Conditional

Researchers have documented powerful connections between scent, memory, and affect, but they generally focus on individual memory associations and on scents abstracted from webs of relation. Meanwhile, sensory historians raise difficult questions about the viability of recovering or even reconstructing past scents and smellscapes. How can we understand odorous substances as a kind of material archive bearing traces of historical patterns of extraction, sensory labor, circulation, consumption, and interpretation—but also conveying a sense of other possibilities—of ecologies that exceed

the worldmaking of racial and colonial capitalism? Do historically suppressed sensations and sensory media bear traces of an unsettled »past conditional temporality« where, as Lisa Lowe suggests, »there may be other possibilities that remain, still unvanquished, which we might bring forth and manifest«? This talk will consider a range of narratives and multimodal artworks that enact olfactory ecologies in the past conditional mode and, in doing so, offer frameworks for thinking and encountering suppressed ecologies that exceed in the material legacies of colonial capitalism.

18:00

Paola Bianchi and Stefano Murgia

WERKSTATT pathosmells

**Friday,
5 December 2025**

10:00 – 11:00

Lindsey French

Putrid Intimacies in an Interspecies Commons

A putrid cloud forms around my hands—I'm confused by the mix of fragrant white florals, sharp moth balls, and a disturbingly pungent sweat. Indole, one of the main compounds released by Western Skunk Cabbage, is not only emitted by numerous plants as a scent signal, but also found in human sweat, coal tar, and bat guano. As one of the »chemical senses,« scent offers opportunities for transcorporeal exchange that stray from human-centered frameworks of use and harm. In this presentation, I discuss recent artistic projects in which I engage with maligned species such as skunk cabbage, mosquitos, and poison ivy as examples of how putrid smell, blood, and itch become opportunities for intimacies that exceed experiences of discomfort. These intimate moments open onto larger political and social dimensions, in which skunk cabbage crosses borders regardless of immigration systems, and mosquitos participate in ecosystems both as vectors of deadly disease and as life-sustaining pollinators. Through these embodied encounters, I consider how olfactory-based practices might cultivate multispecies intimacies that resist extraction, offering instead possibilities for reciprocity in an atmospheric commons.

11:00 – 12:00

Alanna Lynch

Sticky, Stinky, Slimy

Bad smells, uncanny textures, strange sounds, and unexpected movements describe material and affective categories that confuse the senses. Scholar Kyla Wazana Tompkins writes in *Deviant Matter: Ferment, Intoxicants, Jelly, Rot* (2024), »They poison, confuse, and inebriate; they jiggle and slither; they multiply and decay; they give birth out of death...They unsettle the hygienic, disciplinary ordering of the world.« Drawing inspiration from this scholarship and extending her longtime practice working with smell and other neglected senses, Alanna Lynch presents her most recent work, a hybrid installation /workshop /reading group which was first presented at Haus der Kulturen der Welt in Berlin in October 2025.

12:15 – 13:00

Sarah Kolb and Freda Fiala

Tobacco, Tar, and Terpentine

The Universe of Fungal Scents

Interview and Talk

14:00 – 15:00

Helene Loos

Human Olfactory Communication

From Early Life Experiences to Adult Behavior

The sense of smell plays an important role in food choice and social interactions and has evolved to detect relevant volatile substances originating from foods and our environment. In comparison with other senses such as sight and hearing, relatively little knowledge and technical development have been reached so far in case of the chemical senses, including the sense of smell, and related applications. In this talk, I will present current and past research activities in three major focus areas related to the sense of smell: i) food aroma, ii) physiology of odour perception, and iii) airborne molecular communication.

15:00 – 16:00

Clara Muller

Smelling against Naturalist Ontology

Designing Olfactory Pathways toward Ecological Inclusion

Smell is not only a biological capacity but also a cultural and relational practice that shapes how we sense, know, and inhabit the world. Within Western modernity, specific historical and cultural conditions—what Descola identifies as »naturalist ontology«—have led to a neglect of olfactory attention and relations, especially towards other-than-human beings. In the Capitalocene, this legacy is compounded by lifestyles saturated with anthropogenic odors—from artificially fragranced products to airborne pollutants—while the immense diversity of biogenic smells fades from daily experience. As these »natural« scents recede from our sensory repertoire, so too does our embodied knowledge of the living world and our sense of belonging to the biotic community. At the crossroads of sensory studies, environmental humanities, and chemical ecology, this presentation examines how smell-oriented object design might help remedy this »ontological anosmia« of the modern West toward the living world—and thus challenge the entrenched Nature-Culture divide. Some contemporary designers are indeed creating objects that mediate olfactory experiences of »Nature,« fostering deliberate, conscious, informed, and informative uses of our sense of smell in relation to other-than-human beings. These material olfactory practices raise critical questions: How can manufactured objects interrupt habitual modes of perception and enact a redistribution of the sensible by reshaping our engagement with biogenic scents? What bodily, sensory, and intellectual attitudes toward other living beings do they cultivate? To what extent might they foster reconnection and inclusion—and how might they instead risk perpetuating olfactory regimes that reinforce a form of separation?

16:15 - 17:15

Closing Discussion

For speakers only

17:30

Ivan Fantini

recupero cura condivisione

Edible Performance

Bios

Debra Riley Parr is Associate Professor Emerita in Art and Design History and Theory, Columbia College Chicago. She holds a PhD from Boston University and was coordinator of the art history program at Columbia from 2015–2025. She has presented conference papers on perfume and other odors in Denmark, Milan, New York, and Montreal. At the 2020 national College Art Association conference, she chaired the panel *Becoming Animal and the Olfactory Unconscious*. In addition to leading numerous workshops on olfactory experience at the Arts Club of Chicago, the Chicago History Museum, and the School of the Art Institute Chicago, in 2015, she curated *VOLATILE!*, an exhibition at the Poetry Foundation focusing on the intersections of scent and poetry. She writes art reviews for the *Brooklyn Rail*, a publication focusing on critical perspectives on arts, politics, and culture. She served on the advisory board of the *Journal of Artists Books* from 2011–2024.

Publications (et al.):

with Gwenn-Aël Lynn, »Olfactory Futures«, in: *L'Espace*, 135, 2022; »Prosthetic Aura: Thinking about Scent in Fashion«, in: Veronica Manlow (ed.), *The Routledge Companion to Fashion Studies*, Routledge 2022; with Gwenn-Aël Lynn (eds.), *Olfactory Art and the Political in an Age of Resistance*, Routledge 2021; »Disability and Modern Chemical Sensitivities«, in: Bess Williamson and Elizabeth Guffey (eds.), *Making Disability Modern: Design Histories*, Bloomsbury Publishing 2020; »Indeterminate Ecologies of Scent«, in: Victoria Henshaw (ed.), *Designing with Smell: Practices, Techniques and Challenges*, Routledge 2017.

Marco Tullio Liuzza is Associate Professor of Psychometrics at the Department of Developmental and Socialization Psychology, University of Padua (Italy). He received a European PhD in Cognitive Plasticity and Rehabilitation from Sapienza University of Rome and has held research fellowships in Rome (Italy) and at Stockholm University (Sweden). He has served as Assistant Professor and Associate Professor at the University of Catanzaro (Italy). His research investigates how discrete emotions, particularly disgust, shape social attitudes and ideological orientations. A central focus of his work concerns the role of olfactory cues—especially body odors—in signaling disease threats and fostering social exclusion, prejudice, xenophobia, and authoritarianism. He also collaborates on psychometric validation studies using both classical and item response theory approaches, and he applies Bayesian methods to psychological research. He is also active in the Open Science movement, and he participated in multi-lab studies on different topics.

Publications (et al.):

with Marta Z. Zakrzewska, Sandra Challma, Torun Lindholm, Sebastian Cancino-Montecinos, Jonas K. Olofsson and Marco Tullio Liuzza, »Body odour disgust sensitivity is associated with xenophobia: evidence from nine countries across five continents«, in: *Royal Society Open Science*, 10(4), 2023; »The smell of prejudice. Disgust, sense of smell and social attitudes. An evolutionary perspective«, in: *Lebenswelt*, 17, 2022; with Marta Zakrzewska, Jonas K. Olofsson, Torun Lindholm, Anna Blomkvist, Marco Tullio Liuzza, »Body odor disgust sensitivity is associated with prejudice towards a fictive group of immigrants«, in: *Physiology & Behavior*, 201, 2019; with Marco Tullio Liuzza, Torun Lindholm, Caitlin B Hawley, Marie Gustafsson Sendén, Ingrid Ekström, Mats J. Olsson, Jonas K. Olofsson, »Body odor disgust sensitivity predicts authoritarian attitudes«, in: *Royal Society Open Science*, 5(2),

2018; Tullio Liuzza, Torun Lindholm, Caitlin Hawley, Marie Gustafsson Sendén, Ingrid Ekström, Mats J. Olsson, Maria Larsson, Jonas K. Olofsson, »The Body Odor Disgust Scale (BODS): Development and Validation of a Novel Olfactory Disgust Assessment«, in: *Chemical Senses*, 42 (6), July 2017.

Brandon Woolf is an interdisciplinary theater artist and clinical associate professor of English at New York University, where he directs the Program in Dramatic Literature. Both his scholarship and performance practice work to facilitate connections and collaborations between artists, academics, arts and other administrators, and activists.

Concurrent with his scholarship, Brandon's artistic work investigates performance's potential as a social practice. Over the last fifteen years, he co-founded three ensembles – Culinary Theater, Shakespeare im Park Berlin, and the UC Movement for Efficient Privatization [UCMeP]. He has recently presented work at Brooklyn's Central Library, Kennedy Center, Harlem Stage, Jewish Museum of Maryland, Target Margin Theater, Brooklyn College, NYU Abu Dhabi Arts Center, Harvard University's Mahindra Center, Görlitzer Park in Berlin, and a USPS mailbox on Prospect Park West.

Publications (et al.):

Problem Solved! The Music and Theater of Stew and The Negro Problem University of Michigan Press (forthcoming); »T.MUDD: A Hyper-Caffeinated Performance-Meditation on Messianic Themes«, in: *Performance Research*, 28, 4, 2024; *Institutional Theatrics: Performing Arts Policy in Post-Wall Berlin*, Northwestern University Press 2021; *Postdramatic Theatre and Form*, Bloomsbury, 2019; »Frank Castorf's Art of Institutional Dis/Avowal: A Volksbühne Elegy«, in: *Theatre Survey* 59, 2, 2018.

Mai Ling, founded in Vienna in 2019, is an anonymous artist collective and association committed to fostering dialogues on racism, sexism, homophobia, and prejudice with a focus on FLINT* (women, lesbian, inter, non-binary, and trans) of Asian descent diaspora and migrants.

The collective name, Mai Ling, refers to an eponymous German television sketch from 1979 that showcases sexist and racial stereotypes against Asian women, which are still embedded in German-speaking society. Challenging the Western heteropatriarchal gaze and racist fantasies that keep reproducing stereotypes about »Asia,« the collective amplifies multi-layered voices to reclaim agency through collective resistance and pleasure. Mai Ling engages in various forms of artistic practice and activism, including videos, audio installations, cooking performances, community gatherings, public interventions, and protests.

Julia Ostwald is a dance scholar and postdoctoral researcher in the ERC project OLFAC at the University of Arts Linz. Her research is situated at the intersections of dance theory, performance studies and cultural history, focusing on entanglements of aesthetics, sensual perceptions and (body-)politics. Previously, she worked as a senior scientist in gender studies at mdw-University for Music and Performing Arts Vienna and as a project assistant at the doctoral school gender_transcultural at Salzburg University, from where she also earned her doctorate in dance studies. She holds an MA in Dance Studies from Free University Berlin and a BA in Dance Teaching from Fontys Dansacademie Tilburg.

Publications (et al.):

»Choreographing Magnetism. The Performance of Knowledge in the Ethereal Field of Invisible Forces«, in: Kurt Vanhoutte, Eleonora Paklons and Kristof Smeyers (eds.), *Performing Magnetism in the Long Nineteenth Century: Transnational Perspectives*, Leuven University Press (forthcoming 2026); »Japonist Drag: Performing Exoticisms in Entangled Dance Modernisms«, in: Evelyn Annuß, and Raz Weiner (eds.) *Facing Drag. Gender Bending and Racialized Masking in Performing Arts and Popular Culture*, mdw press (forthcoming 2025); »Denaturalisiertes Atmen: Ligia Lewis' *Still not Still* (2021) im Spiegel respirativer Zugehörigkeiten des frühen modernen Tanzes«, in: Anke Charton and Theresa Eisele (eds.), *Performances of Belonging. Verflechtungen von Theater, Gesellschaft und Moderne* (= *Forum Modernes Theater* 35/1-2), Narr 2025; *Choreophonien. Konstellationen von Stimme und Körper im Tanz der Moderne und der Gegenwart*, transcript 2024; with Nicole Haitzinger, »Bühnenkünste«, in: Maren Lickhardt and Robert Krause (eds.), *Handbuch Weimarer Republik. Literatur und Kultur*, J.B. Metzler 2024.

Silke Felber is Professor of the History of Knowledge/Knowledge of the Senses at the University of Arts Linz and PI of the ERC Project OLFAC which explores the intervening performativity of smell from a transhistorical and transcultural perspective. She earned her habilitation in Theatre and Cultural Studies from the University of Vienna in 2021 and has held positions at Freie Universität Berlin, the Universities of Vienna, Oxford, Ghent, Bern, Graz, and the University of Music and Performing Arts Vienna. Her research has been recognized with awards from the Austrian Science Fund (FWF), including the Hertha Firnberg and Elise Richter Awards, as well as a Mercator Fellowship and a Consolidator Grant of the European Research Council. Currently, she is preparing a book on olfactory techno-aesthetics across time, space, and species. She is, together with David Krych, Editor-in-Chief of the peer-reviewed and multilingual EPHEMER: Journal for Performance and Theater Research.

Publications (et al.):

»Intervening Arts and the Politics of Smell«, in: Theresa Schütz and Jenny Schrödl (eds.): *Stimme, Kritik, Emotion*. Neofelis 2025; »S:Caring Masculinities: Politische Männlichkeiten im Kontext von COVID-19«, in: Evelyn Annuß, Ralf van Appen, Sarah Chaker, Silke Felber, Andrea Glauser, Therese Kaufmann, Susanne Lettow (eds.): *Populismus kritisieren: Kunst – Politik – Geschlecht*, mdwPress 2024; *Travelling Gestures – Elfriede Jelineks Theater der (Tragödien-)Durchquerung*, Vienna: mdwPress 2023; with Inge Arteel and Kornee van der Haven (eds.), *Susanne Kennedy: Reanimating the Theatre*. Narr 2023; »Compost Turn: Neue Bestattungsprodukte im Kontext von Ökologie und Atmosphäre«, in: Johanna Zorn (ed.), *Intensive Umgebungen* (= *Forum Modernes Theater* 34/1), Narr 2023.

Gwenn-Aël Lynn is a transdisciplinary artist who builds interactive installations that combine scents, sound, and technology to pose questions about identity, culture, and the political. He also performs with scents, sounds, and teas. In the past, he worked with food to investigate the tongue as the interface between language and the sense of taste. Lately, he has been exploring the space between environmental activism and art. He exhibits internationally, particularly in Québec at the Uncommon Senses Conference (2025), in France at Fondation Ecureuil, Toulouse (2023), at Abbaye de Noirlac (2015), in Dubai at ISEA 2014 *Location*, in Indonesia at National Galleries, curated by Ruan Grupa (2008), and in the Netherlands at Villa de Bank (2006). In 2022 he showed a Chicago city wide

audiolfactory installation, *The Architecture of Struggle*. He holds an MFA from the School of the Art Institute of Chicago (2008), and a Master from the Sorbonne University (2002).

Publications (et al.):

with Debra Riley Parr, »Review of Olfaction: An Interdisciplinary Perspective from Philosophy to Life Sciences«, in: *ESPEs. The Slovak Journal of Aesthetics* [Online], 13, 1, 2024,; with Debra Riley Parr, »Olfactory Futures«, in: *Espace, revue Québécoise d'art contemporain*, 135, 2023; with Debra Riley Parr (eds.), *Olfactory Art and the Political in an Age of Resistance*, Routledge 2021; »On Olfactory Space«, in: Dominic Medway, Kate Mc Lean, Chris Perkins, Gary Warnaby Victoria Henshaw (eds.), *Designing With Smell: The Practices, Techniques and Challenges of Olfactory Creation*, Routledge 2017; »Creolized Olfactory Spaces«, in: *ISEA 2014 Location Conference Proceedings*, Dubai, Zayed University Books 2014.

Dorothee King is Professor and Head of the Institute for Arts and Design Education at the University of Arts and Design, Basel, Switzerland. She previously researched and taught at Rhode Island School of Design, Berlin University of the Arts, and University of Arts Linz.

Her most recent publications include *Kleine Basler Designgeschichte* (Basel, 2026, co-authored with Jonathan Adler and Ernst Meret) and *Teaching Artistic Strategies: Playing with Materiality, Aesthetics, and Ambiguity* (transcript, 2024, with Fatma Kargin and Selena Savic). She has also contributed to smell-focused research, with her PhD-Thesis *Kunst riechen!* (Athena, 2016), and articles such as »Ästhetische Erfahrung und Atmung« (*Germanica*, 2026), »Is There Empathy Through Breathing?«, in: Debra Parr and Gwen Lynn (eds.), *Olfactory Art and The Political in an Age of Resistance*, Routledge, 2021; »Copycat Kill or Smelling a Sense of Home«, in: Linn Burchert (eds.), *Atem. Breath*, De Gruyter, 2021.

Freda Fiala is a cultural researcher on Central Europe–East Asia relations. Her work explores museological infrastructures, the politics of display in transmodern and contemporary cultural exchanges and how these relate to sensory knowledges. Trained in Theatre and Chinese Studies, she has studied in Hong Kong and Taipei, where her interests turned toward the politics of curatorial practice and cultural institutions. Her PhD, funded by a DOC fellowship of the Austrian Academy of Sciences, investigated Taiwan's performing arts centres and their role in informal cultural diplomacy; the resulting monograph will be published with Brill (2026). She has taught at the Academy of Fine Arts and the University of Vienna and is a board member of the Austrian Association of Curators. In 2025 she received the Young Scholars Award of the European Association of Taiwan Studies. Her writings appear in *Artforum*, *Texte zur Kunst*, *on-curating*, *PAJ: A Journal of Performance and Art*, with DISTANZ Verlag, and in publications of the Taipei Fine Arts Museum and Taipei Performing Arts Center.

Publications (et al.):

With River Lin and Alfred Weidinger (eds.), *The Non-fungible Body? Performance and Digitalisation*, DISTANZ 2023; »Curated Communities: East Asian Collaborative Models in Contemporary Performance«, in: *on-curating* 61, 2025; »The Taipei Performing Arts Center and the Bauhaus – The Visceral Economy of 'Avant-Garde'«, in: Hongjohn Lin (ed.), *Curatography. The Study of Curatorial Culture* 13, 2024.

Hsuan L. Hsu is Professor of English at the University of California, Davis. Prior to this, he served as Professor of English at Concordia University (2019–2020) and as Assistant Professor at Yale University (2005–2008). He earned his PhD in English and American Literature from the University of California, Berkeley, in 2004 and graduated summa cum laude in Literature from Harvard University in 1998. Hsu's research explores nineteenth- and twentieth-century U.S. literature, Asian diaspora and race studies, cultural geography, sensory studies, and environmental humanities. His recent work examines the role of olfaction and atmosphere in shaping social and spatial inequalities, as well as in artistic and political practices. He is currently completing a manuscript on *Olfactory Worldmaking* and is the author of the monographs *Air Conditioning* (2024) and *The Smell of Risk* (2020).

Publications (et al.):

Olfactory Worldmaking, MS (Under Review); *Air Conditioning*, Bloomsbury Press, Object Lessons Series, 2024; *The Smell of Risk: Atmospheric Disparities and the Olfactory Arts*, NYU Press, 2020; with Erica Fretwell (eds.), *Senses With/Out Subjects*, special issue *American Literature* 95, 3, Sept 2023; with David Vázquez (eds.), *The Molecular Intimacies of Empire*, special forum co-edited, *Journal of Transnational American Studies* 13, 1, 2022.

Paola Bianchi, choreographer and dancer, has been active in the contemporary dance scene since the late 1980's. She collaborates with musicians, writers, video artists, film and theatre directors. With her performances and video works, Paola participates in many international contemporary dance, theatre and video festivals. She leads choreographic research workshops and has lectured at a series of Italian universities. She was involved in the artistic direction of several festivals. At the end of 2018, she launched the *ELP project*, an in-depth choreographic research project focusing on the body, the relationships between bodies and the cultural images of which bodies are repositories. The *ELP project* has generated a method of transmitting dance through the audio transmission of archives of bodily postures that were originally created from images. The *ELP* method removes the *body of the choreographer* as a template to be replicated, it removes dance from any possible aesthetic judgement, while re-establishing its value as a bodily and expressive practice of everyone.

In 2020, the *ELP project* won the Rete Critica Prize. In the same year, directors Clemente Tafuri and David Beronio produced *La parte maledetta. Paola Bianchi*, a film project on her artistic career.

Publications (et al.)

»[...] il corpo è una memoria«, in: Clemente Tafuri (ed.), *Teatro Akropolis. Testimonianze ricerca azioni*, 16, AkropolisLibri (forthcoming 2025); »Essere BRAVE«, in: Clemente Tafuri, David Beronio (eds.) *Teatro Akropolis. Testimonianze ricerca azioni*, 15, AkropolisLibri 2024; »ANARCHIVIO FABRICA«, in: Clemente Tafuri, David Beronio (eds.), *Teatro Akropolis. Testimonianze ricerca azioni*, 14, AkropolisLibri 2023; »ELP - a choreographic research project«, in: Irene Lehmann, Pia Palme (eds), *Sounding Fragilities. An Anthology*, Wolke 2022; with Silvia Bottiroli, Silvia Parlagreco (eds), *Corpo Politico _ distopia del gesto, utopia del movimento*, Editoria & Spettacolo 2014;

Stefano Murgia is a self-taught musician and producer based in Turin, Italy. In 2020 he founded label and fanzine Discount with friend and musician Aniello Maffettone. Operating with limited means strictly with a DIY ethos and existing within no scene other than his own, he regularly scours flea markets and dusty apartments collecting fragments of sounds, images and other faded memories, collaging and arranging them into a new alternate history. For about five years he has been collaborating regularly with the choreographer Paola Bianchi with whom he has created around twenty shows, performances and audio-visual devices, exploring the acoustic possibilities of the stage and developing an anti-didactic, sinisterly evocative and enigmatic style – »like a fleeting encounter that feels like an aural kaleidoscope of fractured imagery.« In this field he also experimented with video and DIY animation. In the last two years he published two albums under the moniker SPN/Esse Pi Enne with labels Joy de Vivre (IT) and All Night Flight (UK) and a mix for mixtape series Tabi Tapes (UK). In April 2025 he broadcasted on London-based radio NTS.

Lindsey French is Libra Assistant Professor of Art at the University of Maine. They earned an MFA in Art and Technology Studies in 2013 from the School of the Art Institute of Chicago, and an interdisciplinary BA in Environment, Interaction, and Design from Hampshire College in 2010. French's multispecies and multisensory creative research has been shared widely in museums, galleries, screenings, and art spaces including the Ontario College of Art & Design's Onsite Gallery (Toronto, Canada), SixtyEight Art Institute (Copenhagen, Denmark), and the Czong Institute for Contemporary Art (Gimpo, South Korea). Their multi-year socially-engaged art project, *Olfactory Media Library*, a collaboration with Alex Young, was supported in part by funding from through an Insight Development Grant the Social Sciences and Humanities Research Council of Canada.

Publications (et al.):

with Kate Joranson (eds.), *Listening as a Shared and Social Practice*, University of Regina Press 2024 (Open Educational Resource, online); with Elke Mark, »Con-Tactilisation: Touch as a form of multisensory, reciprocal, and co-constitutive perception«, in: Nicole De Brabandere (ed.), *Media, Practice and Theory: Tracking emergent thresholds of experience*, Vernon Press 2023; »Plant Media and Practices of Receptivity«, in: David Salomon et al. (eds.), *Ambiguous Territory*, Actar 2022; »Olfaction as Radical Collaboration«, in: Debra Parr and Gwenn-Ael Lynn (eds.), *Olfactory Art and The Political in an Age of Resistance*, Routledge 2021.

Alanna Lynch is a Berlin-based artist and researcher working with living entities, organic materials, smell, and performance – examining the politics of affect, questions of agency, and the stickiness of feelings. She draws on diverse studies, activism, as well as her own embodied experiences. She has exhibited and performed internationally most recently at Haus der Kulturen der Welt and Charité Museum of Medical History Berlin. She was a founding member of the artist collective Scent Club Berlin, and her work has been supported by grants from Germany, Canada, and Sweden. In 2018 she was awarded the Berlin Art Prize.

Publications (et al.):

»Gut Feelings and Interoceptive Touch«, in: *Multimodality & Society*, 2, 3, Special issue on Touch, SAGE Publishing 2022; »Malodors and Miasmas: The Political Potential of Working with Smell«, in: Gwenn-Aël Lynn and Debra Riley Parr (eds.), *Olfactory Art and the Political in an Age of Resistance*,

Routledge 2021; »Gut Feelings: A Performance«, in: *Musings: Stories with food, feminism, and fermentato, food feminism fermentation*, 2019.

Sarah Kolb is an art theorist and curator. She is currently conducting research on topologies of artistic research as an FWF Elise Richter Senior Postdoc at the University of Arts Linz. Previously, she was a visiting professor at the University of Salzburg, a university assistant at the University of Arts Linz, and a curator at the Vienna Secession. She is a founding member of the interdisciplinary network Mycelial Space and of the cultural initiative Viktoria – Space for Artistic Research and Social Design in Vienna. Her research focuses are modern and contemporary art and philosophy, theories of space, time, and image, participatory, collaborative, and context-based practices, fungi across the disciplines.

Publications (et al.):

Ästhetik der Transformation. Bildtopologie nach Bergson und Duchamp, transcript 2025 (forthcoming); »Delving into the Patchiness of the World. Mycelial Orientations towards Practices of Sensing, Sharing, and Caring,« in: *Nordic Journal of Aesthetics* 34, 69 (forthcoming, 2025); »Making Kin with/through Fungi. Collaborative Learning in Entangled Environments,« in: *Journal of Aesthetic Education* 59/2, 2025; with Anne von der Heiden (eds), *Logik des Imaginären. Diagonale Wissenschaft nach Roger Caillois*, 2 volumes, August Verlag, 2018/2024.

Helene Loos' research focus is on the mechanisms and functions of olfaction. Together with her team, she investigates odorants occurring in biological materials and the impact of odors on human and animal behavior and physiology. Examples of her work relate to early flavor learning, human chemical communication, and food aroma. Helene M. Loos is interim professor at Institute of Nutritional and Food Sciences at Rheinische Friedrich-Wilhelms-Universität Bonn, research group leader at the Chair of Aroma and Smell Research at the Friedrich-Alexander-Universität Erlangen-Nürnberg (FAU) and research associate at the Fraunhofer Institute for Process Engineering and Packaging IVV.

Publications (et al.):

with Marcel W. Dehong, Ines Homm, Michael Gigl, Roman Lang, Thomas Hofmann, Andrea Buettner, Corinna Dawid, »Curry-Odorants and Their Metabolites Transfer into Human Milk and Urine«, in: *Molecular Nutrition and Food Research*, 68, 8, April 2024; with Benoist Schaal, Bettina M. Pause, Monique A. M. Smeets, Camille Ferdenzi, S. Craig Roberts, Jasper de Groot, Katrin T. Lübke, Ilona Croy, Jessica Freiherr, Moustafa Bensafi, Thomas Hummel, Jan Havlíček, »Past, Present, and Future of Human Chemical Communication Research«, in: *Perspectives on Psychological Science*, 20, 1, 2025; with Eashwari Shanmugam, »Where has all the aroma gone? Identification of aroma compounds in fresh and dried leaves of *Melissa officinalis*«, in: *Journal of Food Bioactives*, 20, December 2022.

Clara Muller is a French independent art historian with MAs in Museum Studies and Art History from Paris 1 Panthéon-Sorbonne, NewYork University, and Columbia University. She has been conducting research on smell in art, design, and literature for nearly a decade and has been a writer for the olfactory magazine *Nez* since 2016. She is the author of two thesis: *Scents of Emptiness: Monosensorial Olfactory Artworks in the White Cube* and *Breathing in the Capitalocene: The*

Experience of Air in Art, Design, and Architecture since the 1970s. She has curated several exhibitions dedicated to olfactory art and design, as well as perfume, such as *Je te suivrai jusqu'à la frontière de ton odeur...* (2024, La Terrasse, Nanterre), *Living With Scents* (2022, Museum of Craft and Design, San Francisco, with Elisabetta Pisu), and *Fashion and Perfumes: A Century of Influences* (2022, French Institute of Cambodia, Phnom Penh). She is currently working on a book tentatively titled *L'Art de sentir le vivant*.

Publications (et al.):

»*The natural and original fragrance of the land*« Art and Ecology of Odor Landscapes in a Changing World«, in: *ODORE*, 1 (forthcoming, 2026); »Materially Imagining Earth's Atmospheres. Remembering/Futuring the Air in Breathable Artworks«, *IMG Journal*, 12 (forthcoming, 2025); »Respirer avec le non-humain«, *AST-ASA* [online], 2023; »Inductive Strategies in Contemporary Olfactory Art Practices«, *Espace Art Actuel*, 135, 2023; »Eco-olfactory art. Experiencing the Stories of the Air We Breathe«, in: Gwenn-Aël Lynn and Debra Riley-Parr (eds.), *Olfactory Art and the Political in an Age of Resistance*, Routledge, 2021; »L'art olfactif : esthétiques d'occupation«, in: Mathilde Castel (ed.), *Les Dispositifs olfactifs au musée*, Nez éditions, 2018.

Ivan Fantini is an unorthodox and resigned chef and writer by necessity. A strong advocate of anarchism, he transforms abandonment into a gift. He rescues edible scraps, devoting care and time to them, and plunders freely available resources. He then puts what he obtains back into circulation through sharing and relationships, accompanied by the motto "take what you want, give what you can". He mainly lives by bartering.

Publications (et al.)

a parte il resto tutto bene, Pesaro, Edizioni Barricate 2021; *io la vedevo, dovevo*, Pesaro, Edizioni Barricate 2019; *animanimale*, Pesaro, Edizioni Barricate 2017; *educarsi all'abbandono*, Pesaro, Edizioni Barricate 2015; *anonimo fra gli anonimi*, Pesaro, Edizioni Barricate 2014. He has written many short stories that have been published in books and magazines.